

THE WELLINGTON STATUE SEEN AS THE COMMITTEE WISHED IT.

SITES FOR MONUMENTS.

THE consummation of the committee's hopes, (the removal of the scaffolding, and waste of a little more money,) seems likely, if any thing in this world can do so, to open their eyes, so long wilfully blinded. Every spar that is taken down makes the monstrous disproportion of statue to arch, the former being looked at as a part of the latter, more evident, and the height and impropriety of the arch as a pedestal merely, if it is to be so considered, more glaring. The proceedings here have been so discreditable to us as a nation, in an artistic point of view, that we blush when reflecting on them. How much longer the farce is to be played seems uncertain. It must be much more to the amusement of neighbouring nations than ourselves.

The *Westminster Review* (for April) is strongly opposed to the present position of the group, yet modestly says, "remove the arch rather than the statue;" and suggests "that the arch should be at once pulled down, and its materials applied to some purpose of ornament and utility combined. The site is not a bad one for an equestrian monument, placed nearer the ground, and the arch is only an impediment to the carriage way. We would throw the upper part of Grosvenor-place, and a corner of the Green-park, into a square, and place the Duke in the centre, with his back to the eastern front of St. George's Hospital. This arrangement of the ground would give cheerfulness and space to approaches now inconveniently narrow, and would admit of much more pleasing architectural decoration, in the shape of entrance lodges to the parks, than that which has been attempted and overdone in a triumphal arch of misplaced and pompous pretension."

And this is said because, as set forth previously, the writer feels that the arch was intended to receive sculpture and has it not. Surely, the proper course will be to allow the architect to carry out his original design, and to give the arch that amount of decoration which it requires.

The reviewer remarks, as curious, that among all the arguments used for the removal of the statue, the consideration of aspect in reference to light seems to have escaped attention, and shews that its principal front, viewed on the north side, necessarily appears as a dark and lifeless mass.

"Although there can be no absolute obscurity on any side of an insulated building, it should be remembered that, during the greater part of the day, every lofty edifice throws a shadow to the north, by which minute decorations are necessarily hidden, or partially concealed. When not hidden, they can seldom be viewed to advantage on the north side, because the spectator, having the sun in his face, is blinded by the glare of light surrounding them.

The aspect of every building or monument, designed for the embellishment of a great city, requires to be as carefully considered as the choice of a position for valuable paintings in a public gallery. Members of the Royal Academy have abundant reason for knowing, that, when a picture is hung between cross lights, or placed, like a window-shutter, between the sun and the spectator, the object of the artist is as much defeated as if the colours were brushed from his canvases; and so with buildings. The architect who may sketch upon paper a cheerful-looking residence, often disappoints his employer by unavoidably giving it an air of gloom; if compelled by circumstances to build his principal front with a northern aspect. It is only by boldness of outline, or deep projecting masses, that a building, standing in its own shadow, can be distinguished at a distance from a bare wall or mound of the same height."

The reviewer thinks that a knowledge of this fact, on the part of the architect of Cologne Cathedral, was the reason why, while he lavished decoration on the south side of the choir, he left the north quite plain.

The real arguments against the continuance of the statue on the arch, need no strengthening; they are incontrovertible, and so far as we can learn, universally admitted to be so by all unprejudiced minds.

THE DIORAMA, REGENT'S PARK.

ONE of the two new views with which the diorama has opened, namely the interior of St. Mark's, at Venice, is eminently successful; the second, Tivoli, is scarcely so much so. It wants interest, the principal monument of the neighbourhood, the Temple of Vesta, is omitted, and the day-effect is not sufficiently brilliant. The interior of St. Mark, however, painted by M. Dyosse, will well make up for any weakness in the former. This interesting structure is shown under two aspects, day and night, and the effects are quite marvellous.

"There is no building in Western Christendom now existing of which the interior conveys an impression at all similar to that produced by St. Mark's. As soon as you cross the threshold, you feel admitted into the Byzantine empire. From the resplendent cupolas and apsidæ above, to the rich and variegated pavement below, the whole is pervaded by the same character of mystic solemnity; dark and shadowy, but not gloomy, and full of complexity without confusion. The gold-grounded mosaics, spread over roof and wall, give to the building the appearance of being lined with precious metal." When the lamps are lighted, worshippers gather round the altar, and the organ peals forth "the Kyrie," the illusion is completed, and you stand in Venice to all intents and purposes.

DESIGN IN MANCHESTER.

THE manufacturers of Manchester spend about 20,000*l.* a year for French designs and patterns; and yet will not be persuaded to support their own school of design. At the last annual general meeting, the council complained greatly of want of adequate support from their fellow townsmen; and the number of pupils is much smaller than it ought to be. The recent exposition of arts and manufactures, it was stated, had been visited by more than 40,000 persons. Mr. James Thomson, of Primrose, had expressed his intention to present to the school a die for a head-prize medal, now in course of execution by Mr. William Wyon, from a design by Mr. Gibson, of Rome, and had also given a superb set of chalk drawings from antique Roman ornaments, commissioned by him to be executed in Italy, for the express purpose of presentation to the Manchester school.

Mr. Edmund Peel Thompson stated, in proof of the want of schools of design in this country, that within the last nine months, the firm in which he was interested had a sudden and very considerable demand upon them for new patterns. The only limit was time. The firm devoted the whole of their drawing establishment to the production of patterns, but found they could not get a tithe of the quantity wanted within the period. Where were they to go to make up the deficiency? They knew they could not get the required patterns in that town, they could not get them in London, and therefore they were necessitated to send a confidential servant over to France. In the course of a few weeks, he returned with several patterns, and the expense incurred was some hundred pounds. The obtaining of these patterns was the means of giving employment to several hands for many weeks.

Mr. Schwabe said, it was well known that continental nations had long since possessed the advantage of schools of design. There were a great many in France; in Germany, of which country he was a native, education was considered incomplete without a knowledge of drawing. Spain was a country to which he had not been accustomed to look for examples of any kind, yet in Cadiz, a city containing 50,000 inhabitants, with very little trade, with a magnificent harbour but very few ships, he had seen a school of design boasting between 250 and 300 scholars. He thought the neighbouring town of Liverpool would do well to take an example from Cadiz. When in Spain, he visited Barcelona, the Manchester of the continent, and was exceedingly gratified by the school of design there; it contained between 700 and 800 scholars. It was supposed by some persons that the French are gifted with a superior taste by nature, and that we must go to France for our designs. He believed that if Englishmen were properly taught, they would make just as good designers as Frenchmen, and

expressed his conviction that if art was properly cultivated in England, we should have no occasion to go to Paris for our designs. On the continent, the schools of design were supported exclusively by the towns themselves, through their municipal bodies.

FOREIGN ARCHITECTURAL AND COL- LATERAL INTELLIGENCE.

Munich Art Academy.—A public notification signed by the Director, de Gartner states, that—as his Majesty, the King, has resolved on giving to the academy a new organization, more adapted to the spirit of the times (!), to which the opening of new localities has been added; it has become now possible to arrange the plan of art-studies in its perfect completion, and according to the royal orders. The academy thus renewed, will open after Easter.

Amsterdam.—*Collection of Designs of Old Masters.*—This collection of the late Secretary of State, Mr. Verstolk van Saelen, has fetched extraordinary prices, mostly from indigenous purchasers. A design of Hobbins, realized 3,660 francs; one of Rembrandt 2,976 francs; an Andrea Vao der Velde, 2,310 francs; Peter Wouwermaans, 2,004 francs; Claude Lorraine, 1,800 francs, &c.

Mr. Schinkel's Portrait.—The features of this Berlin architect, to whom that capital owes its most splendid buildings—and who had risen, not only to the highest degrees of civic honour (being a commander and privy buildings councillor), but even gained the personal confidence of the late and present King of Prussia, are brought before the eyes of his admirers in a worthy, though not splendid form. The physiognomy is eminently German—thinking, sensible, and stern. It is drawn and lithographed by Mr. Beyer, of Berlin, in a creditable manner.

Utility of Modern Structures.—The new synagogue erecting at Mayence by the architect Opfermann, shewed, some months ago, signs of decay. Parts became ruinous, and last month the whole of the walls, which had risen to a height of forty feet, were to be taken down (there is no proper term extant for such operation) to the very foundation, and the whole place presents now the appearance of a modern artificial ruin. As the authorities had stipulated some stringent and business-like clauses in the agreement, the architect and contractor have to share the loss.

A similar case, of greater import, has also just taken place at Hanover. The Secretary of War had pressed hard on the Legislature for voting 500,000 dollars towards the building of a new armoury, stating that the old one threatened destruction. So the money was voted, and the building begun. But no sooner had it somewhat proceeded, than seven vaults tumbled down, and others will probably share the same fate.

Paris Paving.—According to official surveys, just published, the paving of that city comprises 3,321,000 square meters; of which 1,063,000 meters are maintained at the expense of Government, and 2,238,000 at that of the municipality. The amount of traffic may be judged from the number of carriages, which is 80,000.

American Antiquities.—Mr. Ludewig of New York, has of late laid before the American Ethnological Society of that city, some interesting details on Palenque remains and sculptures. Mr. L. has found in the National Gallery of Washington, some stone fragments covered with hieroglyphics and other sculptures, which had hitherto escaped notice. They have been drawn in natural size by Mr. Goldborough—and turn out to be the complements of those interesting tablets, represented by Mr. L. Stephens in his fine work on central America (Vol. II., p. 345), and which had been hitherto unexplained, as they were incomplete. They combine, moreover, sculptured figures with hieroglyphics—and may, therefore, be the incipient point whence an American Champollion may inchoate his research. Mr. Ludewig calls the character of these stone tablets *solleque*, to distinguish them from those hieroglyphics used in Mexican MSS.

New Disaster.—The great Berlin Opera House has nearly shared the fate of those of Karlsruhe, Pesth, and Stuttgart. It became here also quite evident, that not sufficient doors are extant for the sudden egress of such multi-